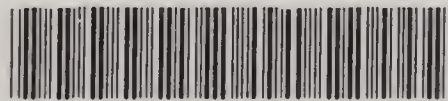


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HOW TO MAKE AND REPRODUCE POSTERS

US OFFICE OF WAR INFORMATION
GRAPHICS DIVISION

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Thomas M. Folds, Art Director,
The Phillips Exeter Academy,
New Hampshire
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New York City
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Will Barnet, Art Students League,
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Anthony Velonis, Technical Director of
Creative Printmakers Group,
New York City

For additional copies address:
Office of War Information
Graphics Division
250 West 57th Street
New York City
Attention: Betty Chamberlain

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HOW TO MAKE AND REPRODUCE POSTERS

A poster is any kind of placard which gives information or tells people to do certain things. Anyone can make a poster. The simplest poster is always the most effective. An EXIT sign in a movie house is a simple form of poster. A poster may be made by the use of contrasting bold white letters on a bright red background. But a picture on a poster will attract more attention, and if properly handled will make a poster look more professional.

Pictures may be taken from magazines, from books, from Government pamphlets, to be pasted on posters. They may be reproductions of photographs, drawings, cartoons, comic strips. Snapshots may often be useful, particularly in making local appeals through local and familiar scenes and people. If these pictures are not large enough for use on a poster, photostatic enlargements may be made to any size required for pasting on the poster. A picture for a poster will be more dramatic if the background of this picture, especially when not a planned or intentional background, is cut away leaving a silhouette of the main portion of the picture. Also a picture of irregular outline, superimposed on a rectangular poster, is more effective than one rectangle superimposed on another.

Words should generally be kept at a minimum on a poster. The main message should be short and in large lettering. Know how many words are going to be used on the poster and plan the poster and the relative sizes of lettering accordingly. Gummed paper letters, where available, may be pasted onto the poster. Or wooden letters may be used as models from which to trace letters on cardboard or heavy paper to cut out and paste on poster. Or the wooden letters may be traced directly onto the poster to be filled in with color or ink. Or letters may be made by the cut-out stencil method (see page 21). For posters requiring more information, the message may be typewritten and pasted on the poster. If desired the typewritten sheet may be photostatically enlarged. In some cases the photostat negative, showing white letters on a black background, is more effective than a positive. A negative is less expensive than a positive. Posters carrying more than a few words of information should only be displayed in places where people are likely to be close to them for a while, such as beside cash registers in markets.

Sample Process:

As an example it may be decided that a poster is required to emphasize the need for sharing automobile rides. A 14 x 22" cardboard might be purchased in yellow for use with black lettering. Such a contrast in color makes the poster attract attention.

The major functions of this poster should be considered before any work is done. In this case the first function is to put over the idea of sharing a car. Hence the words "SHARE YOUR CAR" should be prominent--the largest lettering on the poster.

The second function is to stimulate this idea pictorially. A magazine picture or a snapshot may be obtained showing four or five people getting into a car, or sitting in a car with the top down so it can be seen that there are several people. If it is possible to obtain a photo of someone who regularly shares his car and who is known in the community, this will lend personal interest to the appeal.

The third function is to give specific information on car pools in the community. This may be of a general nature such as the fact that the rationing board will allow extra gas if two extra people are transported to work daily. Or it may say "WHETHER YOU HAVE A CAR OR NOT, IF YOU WANT TO JOIN A CAR POOL, SEE THE CIVILIAN DEFENSE COUNCIL, 122 MAIN STREET." This lettering should be much smaller than the "SHARE YOUR CAR" lettering, for attention has already been attracted by the major statement of the theme and those interested will read farther.

The poster is thus divided into three parts. These may be approximately equal parts, or it may be desirable to give more space to the picture. There is no fixed rule regarding this.

The 12 x 22" cardboard, used vertically, might be divided as follows: 6 x 14" at the top for the large lettering "SHARE YOUR CAR;" 10 x 14" in the middle for the picture; 6 x 14" at the bottom for the specific information.

Mark out the large lettering roughly on a separate sheet of paper measuring 6 x 14", and work with it until the lettering fits into that space. Then trace or copy the message onto the poster cardboard to fill in with black ink.

From a horizontal snapshot have an 11 x 14" photostatic positive enlargement made. When this is cut out in silhouette form it should fit effectively into the 10 x 14" space.

Type the specific information in two or three different ways using different widths and numbers of lines and see which one looks best when laid on poster. If typing is not large enough, get a photostatic negative enlargement, perhaps three times the original size. Cut out a neat rectangle leaving some black margin around the white lettering on the negative.

Before pasting down or inking in any of the poster parts it is advisable to lay them all on the board to see how they look and to shift their positions until the best arrangement is found. Then mark lightly with a pencil just where the edges of each should be pasted down.

Materials and Costs

Pictures: Practically all illustrated magazines are full of pictures relating to the war and the war effort. In general those in black and white reproduce better photostatically than those in color.

The following illustrated war pamphlets may be obtained at public libraries or free on request from the Division of Public Inquiries, Office of War Information, Washington, D. C.:

"Tale of a City"

"The Unconquered People"

"Negroes and the War"

"Divide and Conquer"

"Consumers' Guide," a 16-page pamphlet published monthly by the Department of Agriculture, is liberally illustrated with good photographs of war on the home front and abroad. It may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C. for 5 cents a copy, or 50 cents a year. Postage stamps will not be accepted in payment. For lists of other Government war publications address the Superintendent of Documents.

Photostats: Most public libraries have the equipment for photostat service. Average prices are as follows:

	Negative	Positive
8 x 10	25¢	25¢
11 x 14	35¢	35¢
14 x 18	50¢	50¢

Photographs: Commercial enlargement of photographs is expensive, and materials are scarce. Where amateur photographic enlargement equipment is available, home-made enlargements are less expensive and may be better than photostatic enlargements.

Cardboard: One way of obtaining poster cardboard is to collect out-of-date posters from stores and movie houses, and use the reverse sides. Sheets of colored cardboard can be purchased in ordinary paint and hardware stores for about 5 cents for 14 x 22", 10 cents for 28 x 40". For larger posters, wrapping paper is sturdy and serviceable.

Lettering: Gummed paper alphabets in black or white can be purchased in many stationery stores for about 5 cents for an envelope of 10 letters up to 1 inch in height; running up to a 4-inch size at 20 cents for an envelope of 10 letters.

Wooden letters are found in many 5 and 10-cent stores and toy stores at about 5 cents apiece and up, according to size. Any jigsaw amateur can easily cut out a wooden alphabet.

Home-made model letters can be devised by mounting newspaper headline letters on cardboard and then cutting them out.

Where lettering is inked in black, waterproof ink should be used for posters to be displayed outdoors.

Colors: Poster colors can be bought in paint stores and stationery stores and toy stores for about 10 cents to 25 cents a jar, depending on size and quality. For outdoor display use non-bleed poster colors, which are fairly resistant to weathering. A coat of clear, light varnish over the entire surface will help to make the poster weather-resistant.

Paste: To affix photostats, lettering, etc. to poster cardboard, any kind of library paste, glue or mucilage may be used. For large areas wallpaper paste is useful. Real rubber cement is now almost impossible to obtain, but there are several similar substitutes on the market. In using rubber cement, apply it to both surfaces and allow to become nearly dry before sticking the surfaces together. The affixed surface can be removed if it is necessary subsequently to change its position. Any residue of rubber cement can readily be cleaned off when dry by rubbing it with the finger. Rubber cement substitutes can be purchased in paint and hardware stores and in photograph supply stores at about 25 cents for a large tube.

II. DESIGNING A POSTER

Main Types of War Posters:

(1) Posters which persuade the civilian to adopt his country's war ideals as his own

This type of poster attempts to develop a state of mind, such as love of democracy, pride in one's country, hatred of tyranny, or it may help to sustain morale on the home front. But it does not necessarily tell the spectator to do anything and for this reason needs the backing of other posters which call for direct action.

(2) Posters which persuade the civilian to contribute towards the achievement of his country's war ideals

Here the appeal is more specific, leading directly to practical action. The civilian is asked to join in the war effort by contributing vital commodities, avoiding industrial accidents, withholding information from the enemy, buying war bonds, helping America produce in the factory or on the farm, helping to wipe out the black market, absenteeism, etc.

(3) Posters which give specific information to the civilian Once the civilian is aroused to action, he must be told how and when and where to act efficiently. These are follow-up posters offering instruction.

Posters of the latter two types are those most needed in the Government's community graphics program.

Timing Posters Accurately:

Many posters are ineffective because they are displayed at the wrong moment. Posters urging people to save metal, for example, should be spaced well in advance of the day collection begins, and the day itself should be announced at least a week in advance, if possible. In other words, the artist should get in touch with local war publicity officials and plan his posters as part of a campaign.



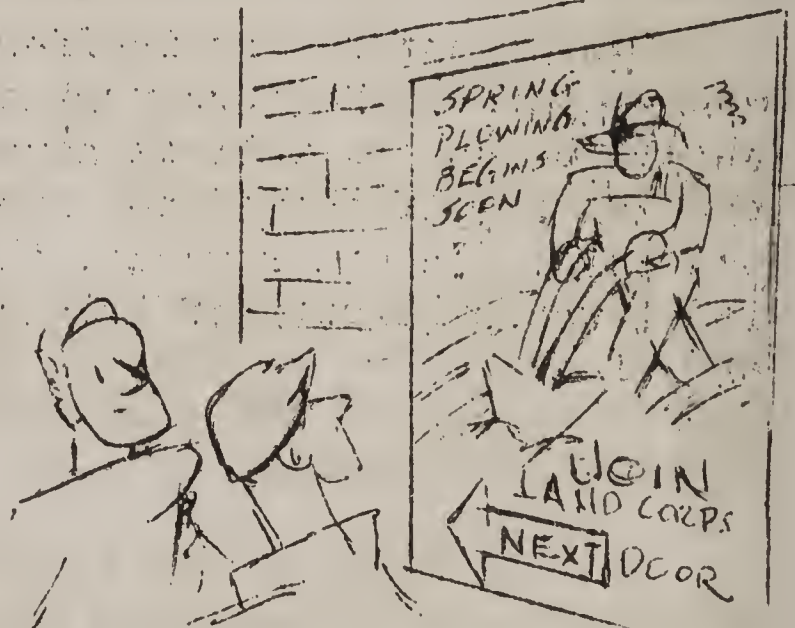
Artists and Officials Plan
a Publicity Campaign



First Poster in Winter
Makes General Appeal



Later Posters Make
a More Specific Appeal



Final Posters Give
Information --



Response



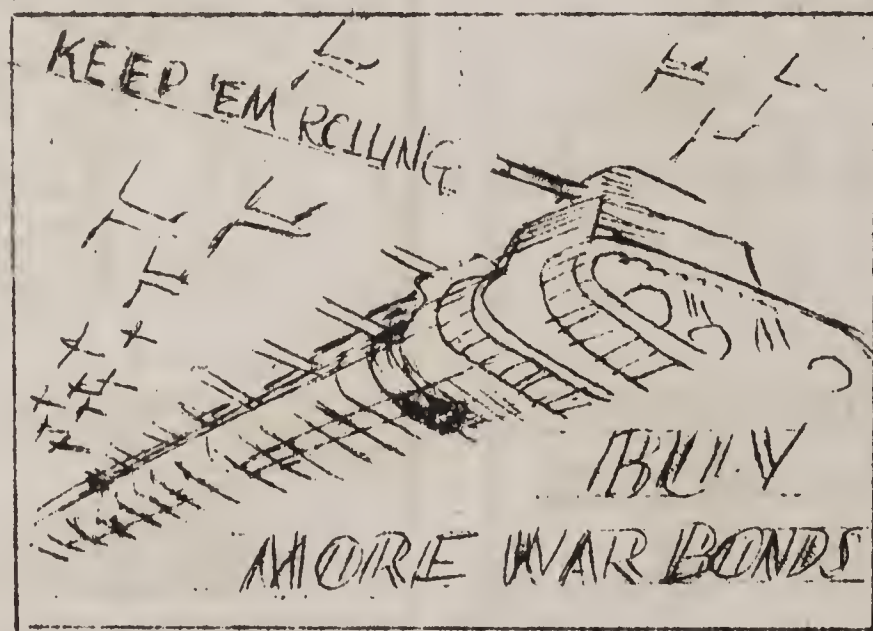
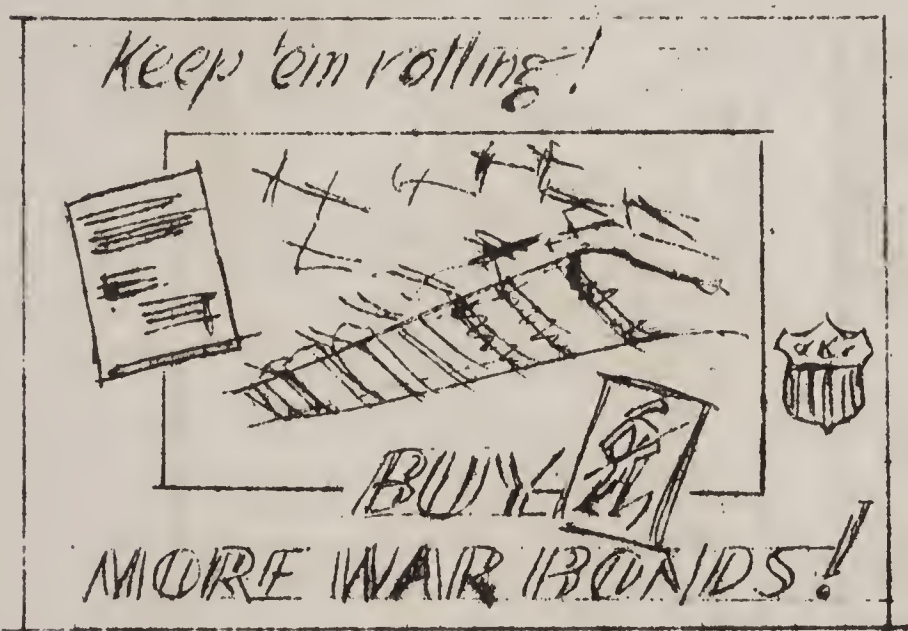
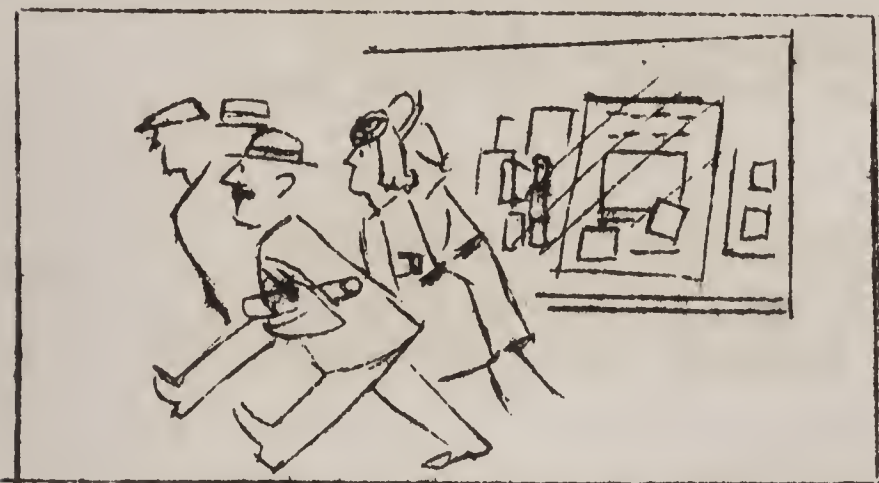
Result!

EXAMPLE OF A POSTER CAMPAIGN

Posters Are Most Effective When Correlated With A Local Campaign

Placing Posters Effectively:

Posters should be placed where they reach the kind of audience for which they are intended. Some may have an appeal meant for all people, but a great many used in this war are intended primarily for certain trades or groups or age-levels. Obviously a poster meant for factory workers should be placed where factory workers can see it frequently.



The war poster should dominate surrounding displays. Unless a poster is simple and dramatic most people will pass it by. When a war poster is placed in a store window, it must often compete with staggered rows of merchandise and advertising signs. If similar overlapping rectangles clutter up the poster's own design, it merges with other material on display. To compel attention the poster must be simple, bold and forceful in pattern--stripped of all unnecessary reading-matter, insignia and other devices which do not contribute directly to the main idea.

Emphasizing the Main Idea:

The most important aim of any poster is to get across its message simply and clearly. To do this it must concentrate on the central idea and emphasize the main action.

Figure 1 fails to achieve this aim because the picture is too small. Is the woman shown here putting up a picnic lunch or is she saving old tin cans? The lettering above tells the story incompletely; the picture explains the rest--if the spectator will take the trouble to look at it carefully. Most people, however, are too busy to stop to hunt for details.

Figure 2 shows the picture enlarged, emphasizing the important details. Note that the lettering is no longer overpowering and that it is grouped off to the lower right to balance the off-center mass of the woman's figure on the left.

Figure 3 shows a further step in simplification, offering a close-up of the essential action. This poster might be used effectively in a campaign as a follow-up to the one in figure 2.



Making Picture and Lettering Pull Together:

The quickest, most efficient method of organizing the poster's design is to make a rough "layout," small enough so that mistakes can be easily corrected. To save time and trouble, lettering can be indicated merely by abstract lines.

When both picture and lettering are organized into a compact pattern, the spectator will remember them as a single impression, just as he does the details of a simple trade-mark.

III. SILK SCREEN COLOR PRINTING

Silk screen is a method for producing posters, simply and inexpensively, in the home, the classroom or the studio. As few as ten, or as many as a thousand can be made. Posters can be printed with one, two, three, or as many colors as are wanted.

The technique is easy to learn and to teach to others. The cost of the equipment is very small. Printing can be done on any paper. No special technical knowledge or ability is needed. Hundreds of posters can be printed in two days by two people.

This is a logical medium for the teacher, the student and the artist to use in producing war art for local community needs.

An Outline of the Process:

A full size drawing of the poster is made. This is used as a guide or "master drawing" for making the finished posters.

The stencil for the first color is made on the printing frame, and then the first color is printed on as many sheets as are needed.

The stencil and the printing paints are cleaned off the printing frame.

The stencil for the second color is then made, and the second color is then printed.

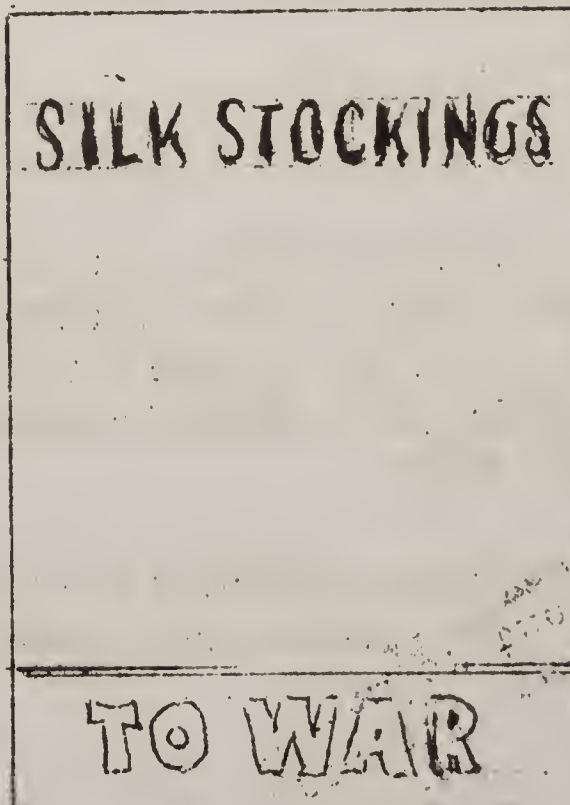
The process is repeated for as many colors as are wanted.



Master Drawing



First stencil yellow



Second stencil red

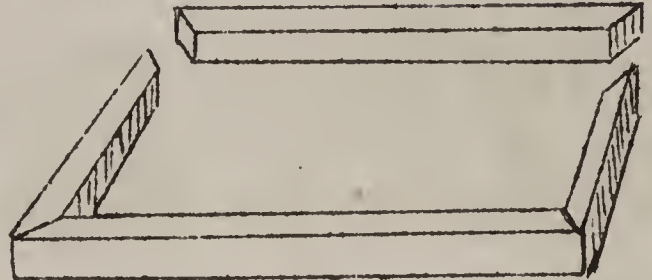


Third stencil blue

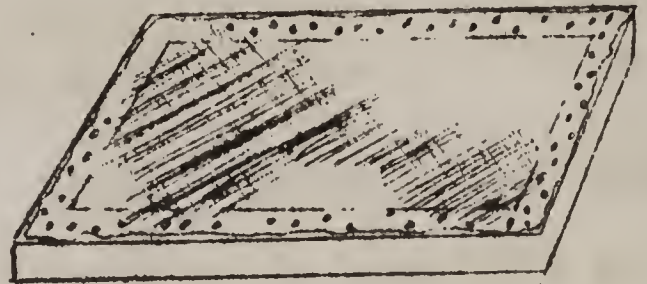
The Printing Frame, Constructing the Printing Equipment:

Completely built printing frames can be purchased from most silk screen supply houses. It is relatively simple, however, to construct your own.

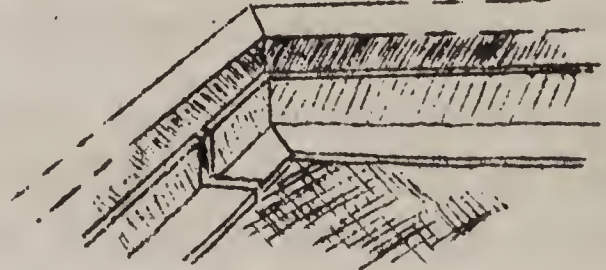
Four pieces of 2 x 2" wood are firmly screwed together. The inside measurement of the frame should be 4" larger than size of posters.



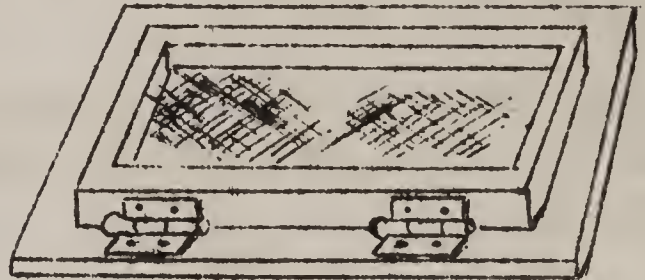
A piece of stencil silk (bolting cloth) or organdy is tacked to back of frame and should be stretched taut.



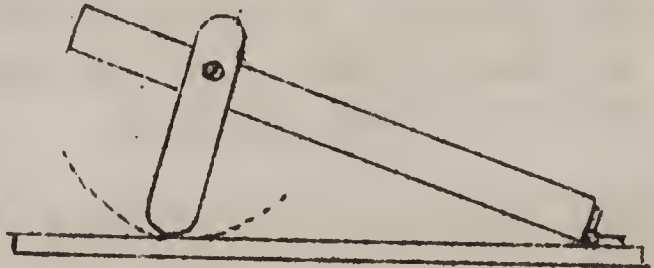
Bookbinder's tape is pasted around inner side of frame - half on wood, half on silk - as illustrated.



Using pin hinges, hinge frame to a base - a drawing board, a sheet of 5-ply wood, or a table top may be used. Place piece of 1/8" cardboard under hinges on baseboard.



Screw an 8" leg (a piece of wood 1 x 2) on one side of frame. Leg should swing loosely.



Remove pins from hinges. Give two coats of shellac to baseboard and printing frame, covering glue tape and all wood. When dry, wet silk with cold water. This will stretch silk tight.

The Printing Paints:

Any ink or paint that is fluid enough to go through the mesh of the silk can be used. If the paint is too thick it will not flow through the mesh of the silk. If the paint is too thin it will run under the silk and spread. Only five basic colors are essential: black, white, yellow, red and blue.

Commercial silk screen printing paints are recommended. These are quick drying oil paints. Two commercial media are available for use with these paints:

1. "Transparent Base" is mixed with the printing color to make it more transparent.
2. "Reducing Varnish" is mixed with the paints to make the color fluid enough to flow through the silk, yet keep the color opaque.

Regular commercial house paints can be used with the above media.

The proportions of the media to the amount of color varies with result desired. Experiment to work out suitable proportions of color and medium.

To start, try following formula:

1 water glass of transparent base
1/10 water glass of color
1 tablespoonful of reducing varnish

The Stencils

1. The Paper Pattern: The "master drawing" is placed on the baseboard, under screen, and is used as a guide in registering stencils.

Mark position of master drawing carefully on baseboard, using scotch tape or ruling corners.

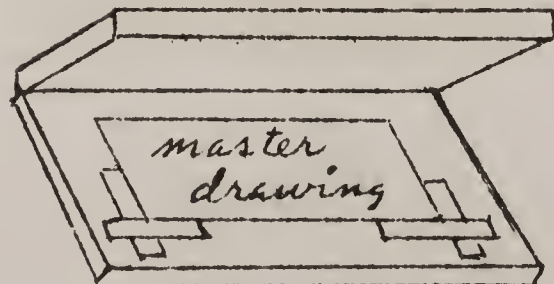
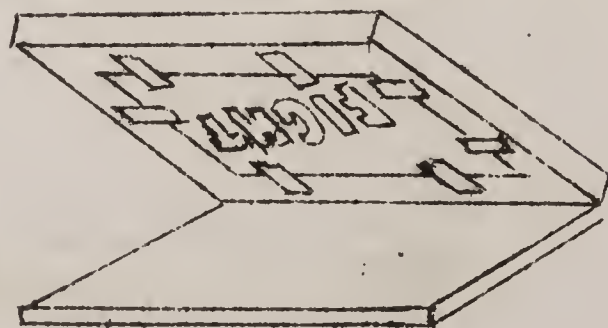
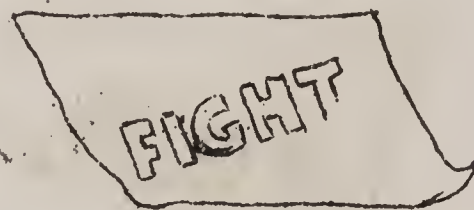
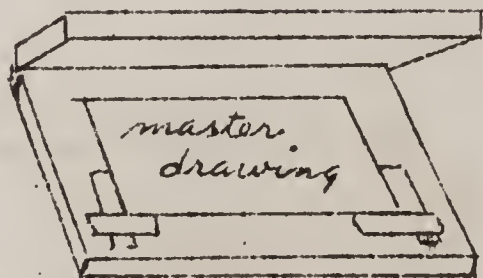
Trace on any thin paper, pattern for first color. Cut out these patterns with razor blade or knife.

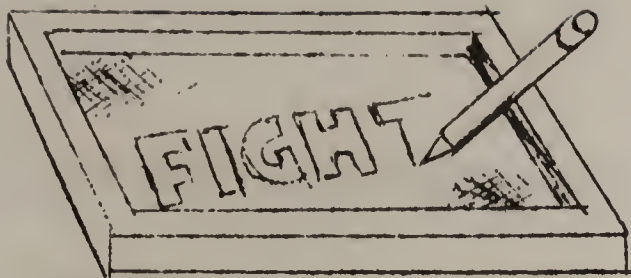
Place pattern in position over "master drawing." Tack pattern to back of silk with scotch tape. Remove "master drawing."

Pattern is now ready for stencilling.

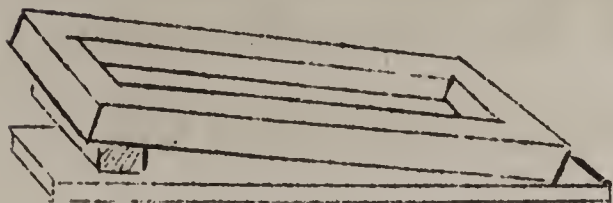
2. The Glue-out Stencil: This is a coarser stencil technique, but offers interesting textural possibilities. Use LePages Full Strength Glue. Mix 50% glue and 50% cold water. Stir.

Register master drawing in position on baseboard under silk.

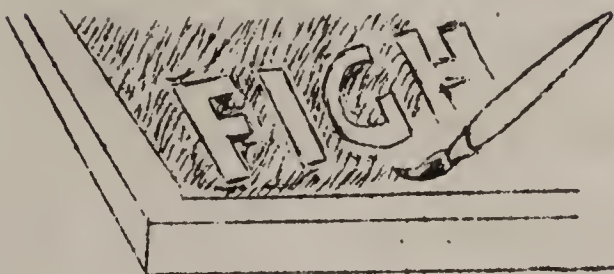




With a pencil lightly trace the stencil shapes desired on the silk.

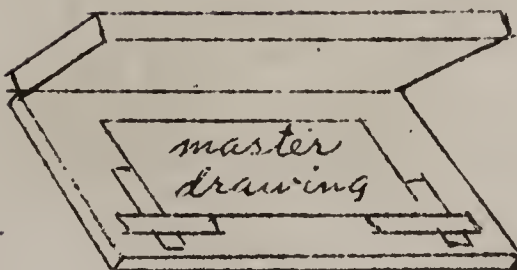


Raise screen from baseboard with block so that when glue is applied it will not stick the screen to the baseboard.



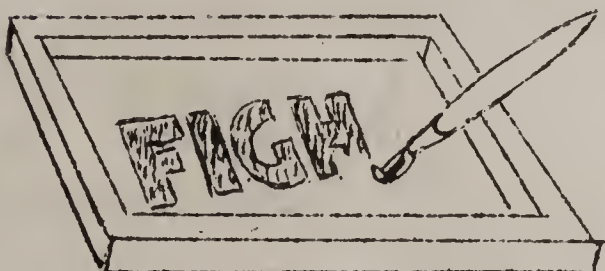
Using a watercolor brush, paint the glue mixture over the silk all around the stencil shape desired. Keep screen flat until glue dries. Use electric fan to speed drying.

Stencil is now ready for printing.



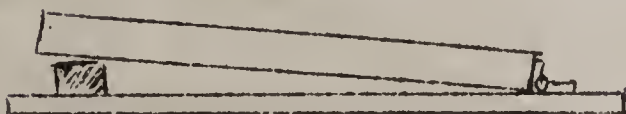
3. The Tusche Method: This is the most complicated, but the most flexible method of making a stencil.

Register master drawing in position on baseboard under silk.

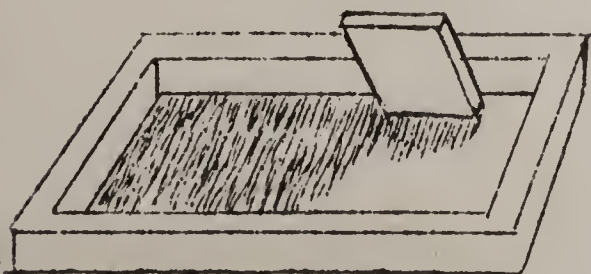


Using lithographic tusche (litho ink) paint on the silk the stencil shape desired.

Litho crayon can also be used on silk to get a varied texture.



Lift screen off baseboard with a block and wait for tusche to dry.

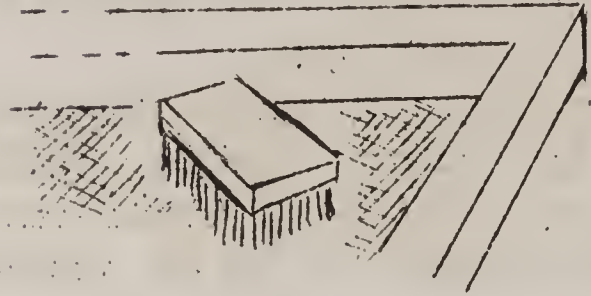


Pour glue mixture (50% glue 50% water) on one corner of screen. Spread glue thinly and evenly, using any piece of cardboard or thin wood with a flat end, over the whole screen. When first coat of glue dries give screen a second coat of glue.

When glue is dry, place several sheets of newspaper under silk. Pour benzine or kerosene on face of screen. Scrub front and back of screen with a rag. Some of tusche stencil will begin to wash out.



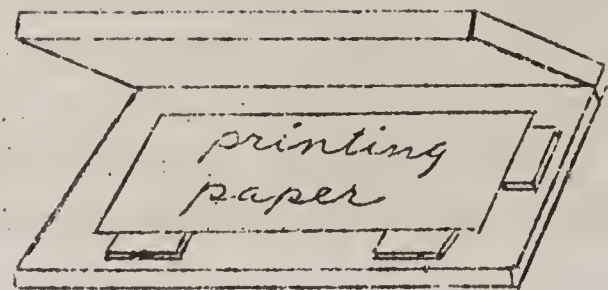
Pour more benzine or kerosene on silk and scrub design out with a nail brush. Tusche stencil will wash out of silk and glue will crack off drawing.



This leaves an open stencil for printing.

Printing

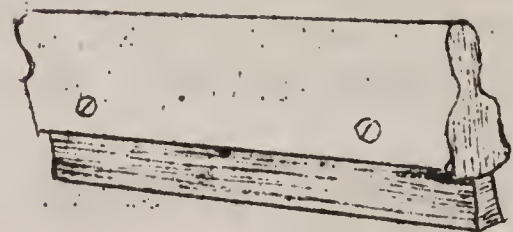
Registering the Paper: Place a sheet of the printing paper in position on baseboard under stencil.



Using 1 x 3" strips of cardboard, tack three "registration strips" into position. These serve as checks to keep printing paper in "registry."

Now you are ready to proceed with the printing.

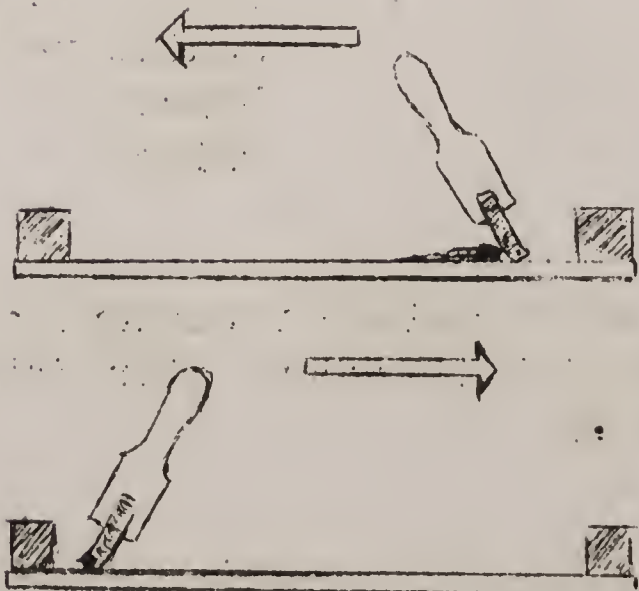
The Printing Squeegee: This is very much like a window cleaner's implement. It consists of a heavy rubber blade set in a wooden handle.



The squeegee should be wide enough to cover the entire drawing in one stroke.

Spread a generous supply of the mixed printing paint along edge of screen.

Tilt squeegee as illustrated and drag paint once across screen. One sweep, with even pressure, gives a print.



Remove print, register another sheet of paper in position, and repeat for as many prints as are wanted.

General Information

Care of Equipment: The silk on the printing frame will keep in good condition for thousands of prints if proper care is taken in handling and keeping it clean. After each color is printed, clean the screen thoroughly, removing every drop of paint and glue. Once any paint dries into the screen and gets a chance to set, it cannot be removed.

The squeegee too should be carefully and thoroughly cleaned before it is put away.

Mixtures of paint left over after printing can be kept indefinitely for future use by pouring a thin film of "reducing varnish" over such mixtures. This forms a protective film that can be cut away when paint is to be used again.

Paper for Printing: Any paper can be used. A fairly stiff board is more desirable because it is easier to register, but it is important to emphasize that prints can be made on any paper, even paper used in shops for wrapping will give a good print.

Drying Prints: For small editions, prints can be strewn around the room to dry. For large editions, a string can be strung across the room and the prints hung from this string with clips.

Each color dries fairly quickly after it is printed. Usually one can print over a color in about an hour. For a color to dry completely, prints should be left to dry over night.

Materials and Costs:

Silk is now hard to obtain, but silk organdy (about \$1.50 per yard) or cotton organdy (about 85 cents per yard) may be substituted.

Printing frames may be purchased in various sizes. A good size for posters measures 20 x 24" outside, 16 x 20" inside and may be bought for about \$1.75. Base board and hinges do not come with this frame.

Squeegee in a 12" size, suitable for use with above frame size, costs about \$1.20.

Transparent base costs about 70 cents for a quart can.

Reducing varnish costs about 70 cents a quart.

Primary printing colors sell for approximately the following figures per quart:

red	\$1.65
royal blue	1.40
medium yellow	1.40
black	1.10
white	1.15

For more complete treatment of this subject, see Harry Sternberg's book "Silk Screen Color Printing," published by the McGraw-Hill Book Co.

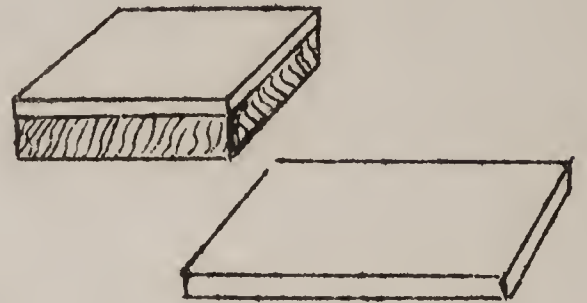
IV. LINOLEUM OR WOOD BLOCK PRINTING

Printing in Black and White:

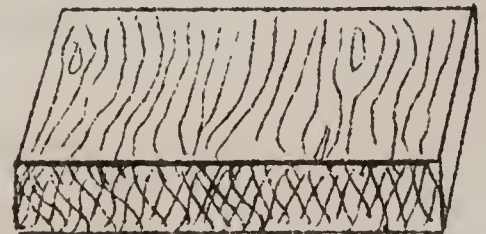
Linoleum or wood-cut is a simple, inexpensive method of printing quantities of booklets or posters in black and white or in color. The process is known as relief printing. The materials are simple, and the cutting and printing can be handled by child or adult.

For cutting and printing it is necessary to have either:

(a) Linoleum mounted on wood or unmounted. When mounted it is easier to use on a block press. When unmounted, an old-fashioned clothes wringer is useful in printing from linoleum blocks. Linoleum is soft and easily cut material, therefore is better for children's use than wood.



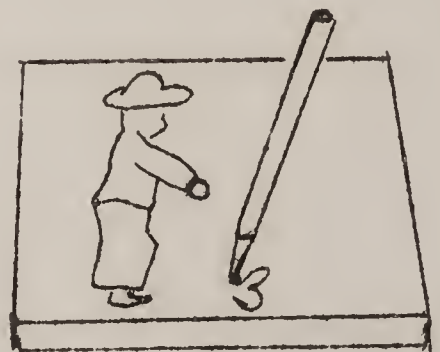
(b) Wood blocks. Any plank wood (usually 1" thick) planed from a lumber yard and cut to desired size. It is necessary to plane the wood to give it a smooth printing surface. The advantage of wood is that, being a harder material, it can give a sharper and finer line and will stand up under greater pressure and longer printing.



Drawing on the Block:

The sketch may be drawn free-hand with pencil directly onto block.

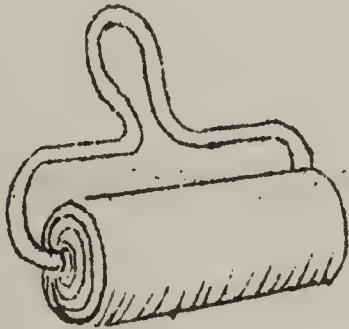
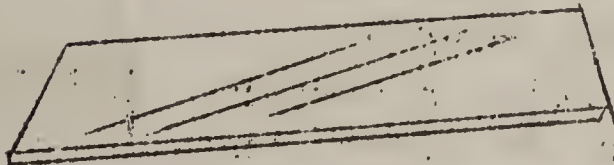
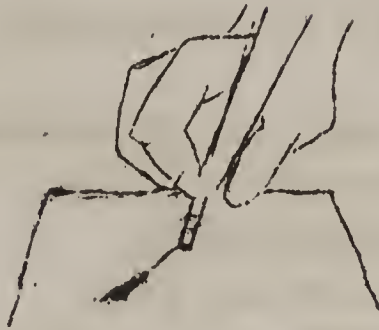
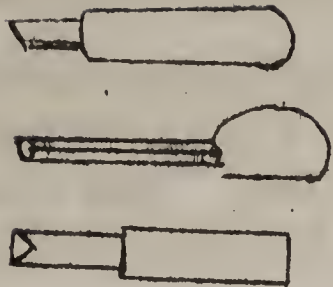
Or the sketch may be traced onto the block. To trace, rub pencil or powdered chalk over the back of the drawing. Lay the chalked surface onto the block. Secure the drawing to the block with scotch tape. Trace the drawing with a hard pencil. This will transfer the image to the block.



The drawing may be inked in with a brush to define the large areas of dark and light. The inked-in sections will be those which should remain. The light areas are to be cut away.



Cutting the Block:



Tools. Knife, chisels and gouges are used for cutting. The knife is the principal tool for cutting lines and curves. The chisel and gouges are used to clear away large areas.

The block must be cut deep enough so that when ink is applied, the cut out parts will not take ink. Usually $\frac{1}{8}$ " is sufficient depth in cutting, although sometimes it may be necessary to cut deeper. It is best to test the cutting by making a trial proof. When cutting, care must be taken that the line cut slopes on both sides so that it has a firm foundation.

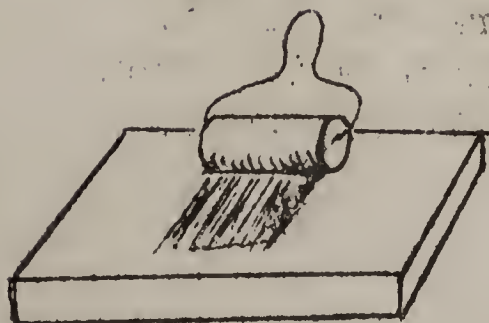
Slab. A large glass plate for rolling out ink and colors.

Roller. A rubber or composition roller is used to apply the ink or color to the blocks. A large roller is more serviceable as it can be used for both large and small blocks. A roller can be made with a wooden cylinder wrapped in a thin sheet of rubber or linoleum with a wire running through the cylinder to serve as an axis and a handle for the roller.

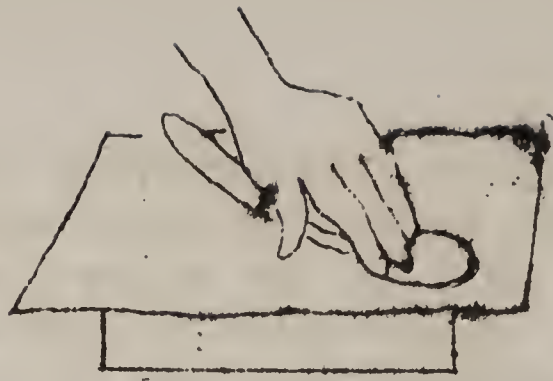
Paper. Any paper may be used. Absorbent paper may be used dry; stiff or thick paper should be soaked or sponged with water, then blotted off to make paper more pliable for accepting ink.

Printing the Block:

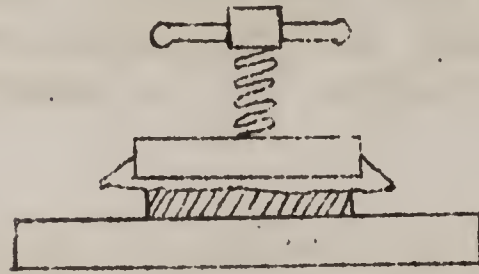
Inking Block: Care must be taken to roll out the ink evenly with roller on glass slab before inking the block. Then roll over entire surface of the block.



Hand Printing. Place sheet of printing paper on inked block and then press with a tablespoon, using a smooth, even rotating motion.



Where available a block press may be used for large quantity printing. The block is placed, face up, in the press, a sheet of paper is placed on it and then the press is tightened.



Drying Prints. Prints may be dried by simply hanging them on a line with clips.

Cleaning Blocks. When finished, printing blocks should be cleaned with turpentine or benzine.

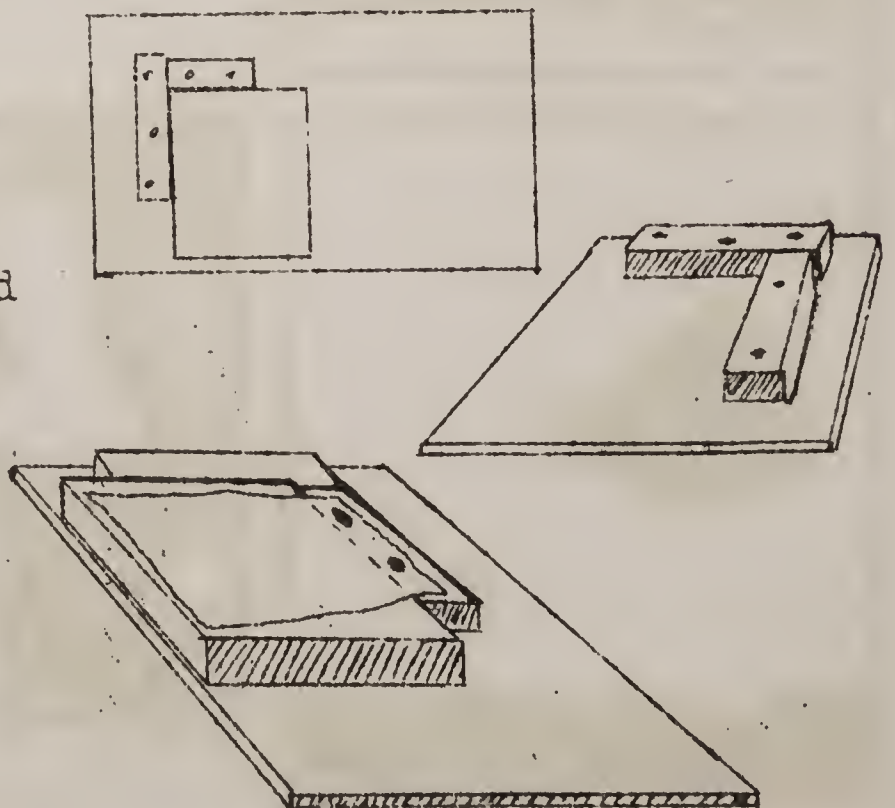
Color Block Printing

In color printing, registration becomes very important because if the prints from two blocks or more do not exactly match, the lines or colors become confused and irregular in the printing.

Master Drawing. First make a drawing in color in finished form. This is used as a guide for making the finished print.

Key Block. A key block is cut (this usually consists of the outline of the drawing, made up of the darks, blacks or deep colors). The rest of the block is cut away leaving this outline as the only raised portions of the wood to receive the ink for printing - the rest of the block will come out blank.

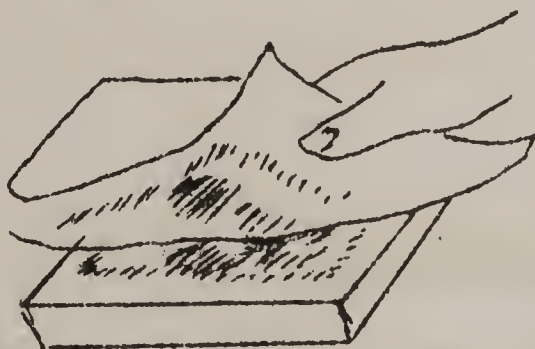
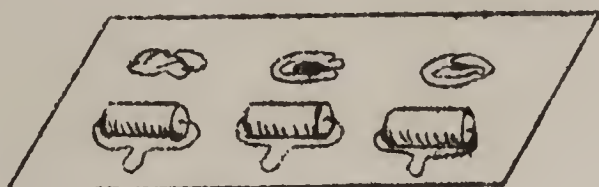
Transfer of key block to other blocks. Make a registry right angle out of two strips of wood joined together to form a right angle and nail onto a sheet of stiff cardboard. These right angle strips of wood should be about 1/8" less in height than the thickness of the printing block.



To make transfer from key block to printing paper, tack paper onto top of wood angle with the side of the paper to be printed turned face down.

Roll up key block with printing ink heavily applied. Slide key block under printing paper and print with spoon or press. Remove key block and slide in each of the other blocks which are to be cut for color impressions. Apply spoon or press to each. The ink from the paper will be transferred onto the blocks so that each will carry the same impression as the key block. Using the master drawing as a guide, assign one color to each block and cut out as required. In case colors do not merge, it is possible to use more than one color on a block.

Obviously by leaving a sheet of printing paper tacked in position on top of the right angle and by sliding each block one after the other tight against the right angle, the color registration in printing will be exact.



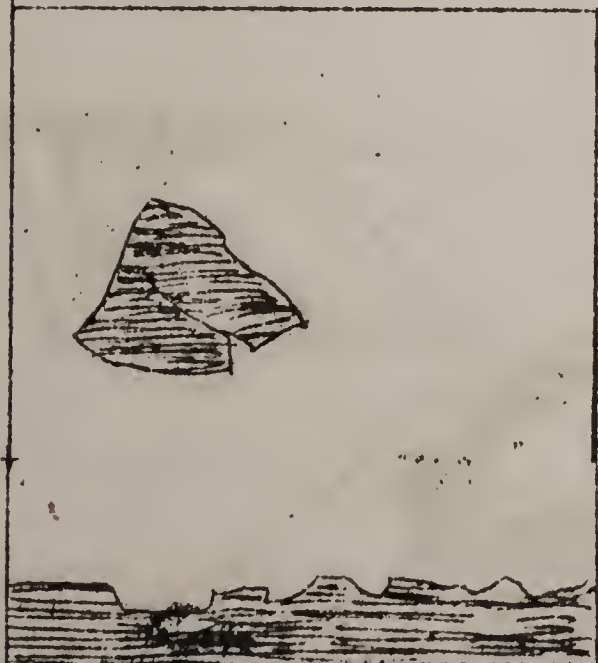
Rollers and inking for each color. It is desirable to have a roller for each color used. One large slab of glass is sufficient for rolling out several colors.

Ink up lightest color block first, medium color next, etc. The key block or black block is the last one to be printed. It is usually used to tie together all the other colors and forms. In lifting the paper after printing, pull up one corner first and remove gently to avoid tearing.



Master Drawing

Key Block



Yellow Block



Red Block



Dark Green Block

V. CUT-OUT STENCIL PRINTING

The stencil method is the oldest and simplest of all printing techniques. A person with a great deal of skill or no skill at all may use this method, although results will, of course, vary according to his skill.

The Stencil Material

The Stencil: Any heavy paper may be used for a stencil. It must not be as thick as cardboard or so thin that it will easily crumple or crease. It should be the same size as the paper or cardboard to be printed.

The Original Sketch: The design must be as simple, direct and dramatic as possible. It must be designed for flat coloring with a few exceptions as shown later.

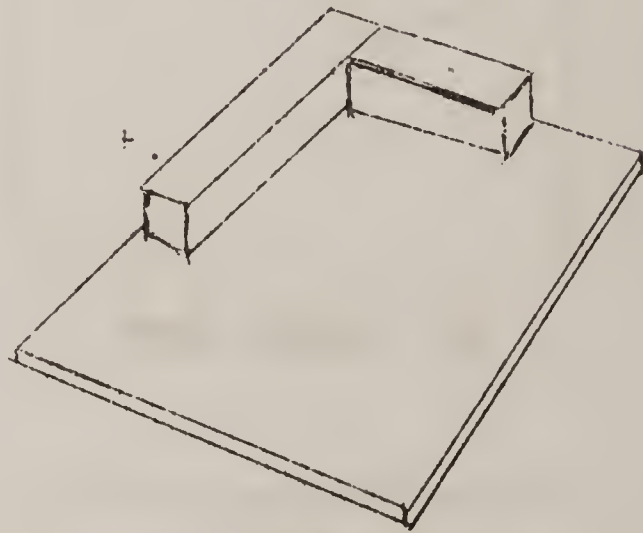
The Paint: Any poster, jar or tube watercolors may be used both for designing and printing.

The Stencil Knife.: A regular stencil knife that looks like a wooden pen and penpoint is best, but a small sharpened penknife or single edge razor blade may be used.

The Stencil Brush: An old shaving brush is best, but any large brush with bristles that are not too stiff may be used.

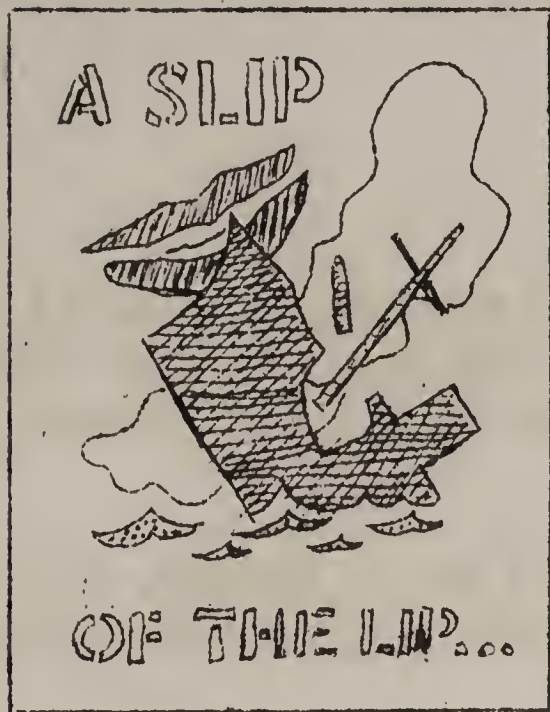
The Method

Two pieces of straight wood, one long, one short, are nailed at right angles toward one corner of a smooth, flat, heavy pasteboard or old drawing board. This board should be somewhat larger than the paper to be printed.

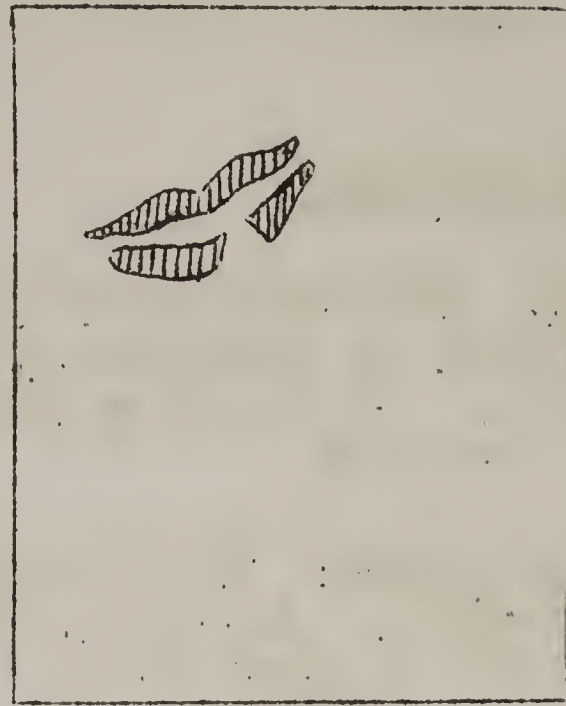


Make a careful pencil tracing of the first color to be printed and transfer tracing to the uncut stencil paper in correct position. Position may be determined from the original by marking off two corners on the tracing.

STENCIL PRINTING IN FOUR COLORS
Chronological Steps



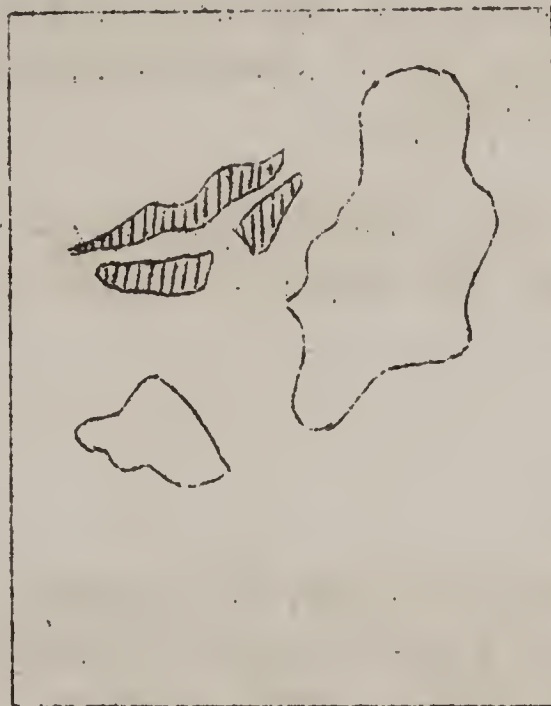
Original Drawing



1. Light Red



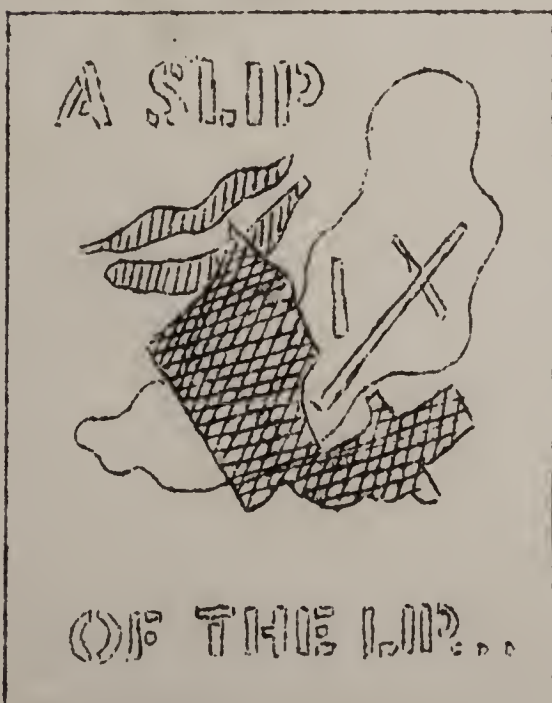
2. Light Grey



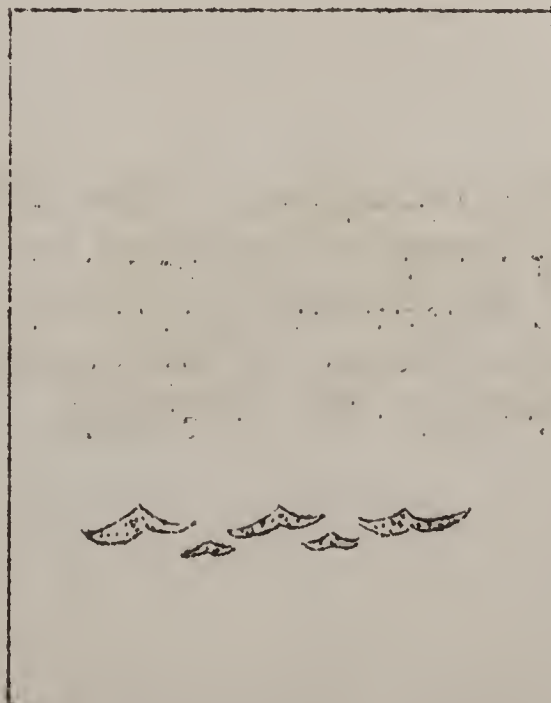
3. Red plus Grey



4. Black



5. Red plus Grey plus Black



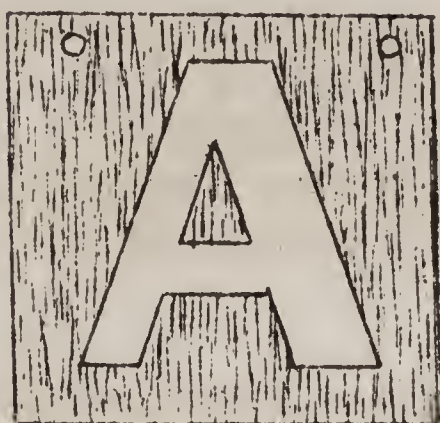
6. Light Blue



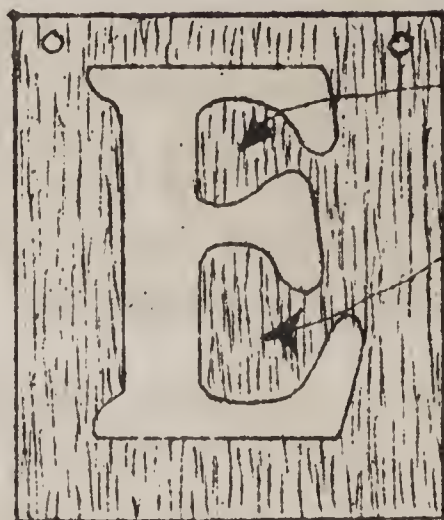
7. Full Color Print

Now cut the stencil opening with the knife. A piece of smooth cardboard under the stencil will help give support for a clean cut.

The drawing should be designed so that there are no "islands" or weak "peninsulas" in the stencil.

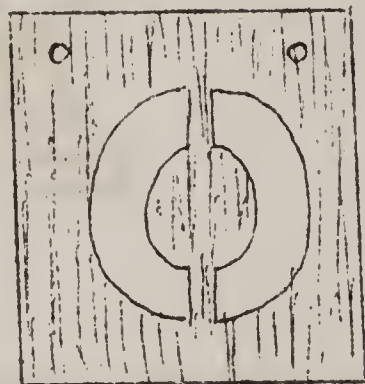
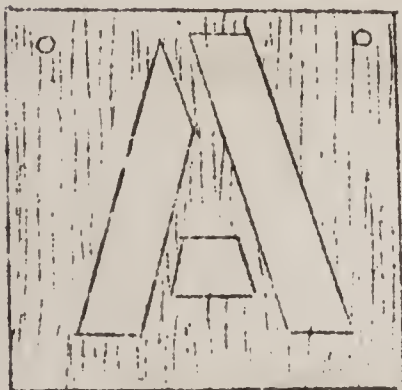


Center of "A" is an island. It has no support whatever. It "floats."

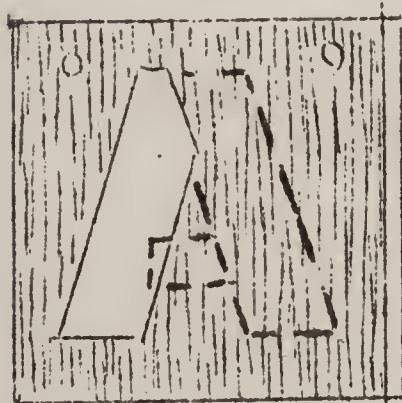


These two parts of stencil are "peninsulas" and do not have enough support.

If lettering is used, it is often possible to use a specially designed "stencil" letter, wherein all "islands" and "peninsulas" are "tied" to stencil, thus:



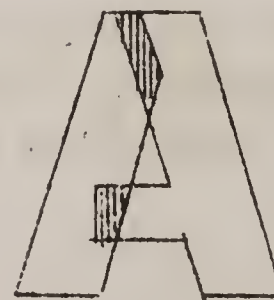
Another method is to use two separate stencils for the same letter, thus:



1



2



Combination

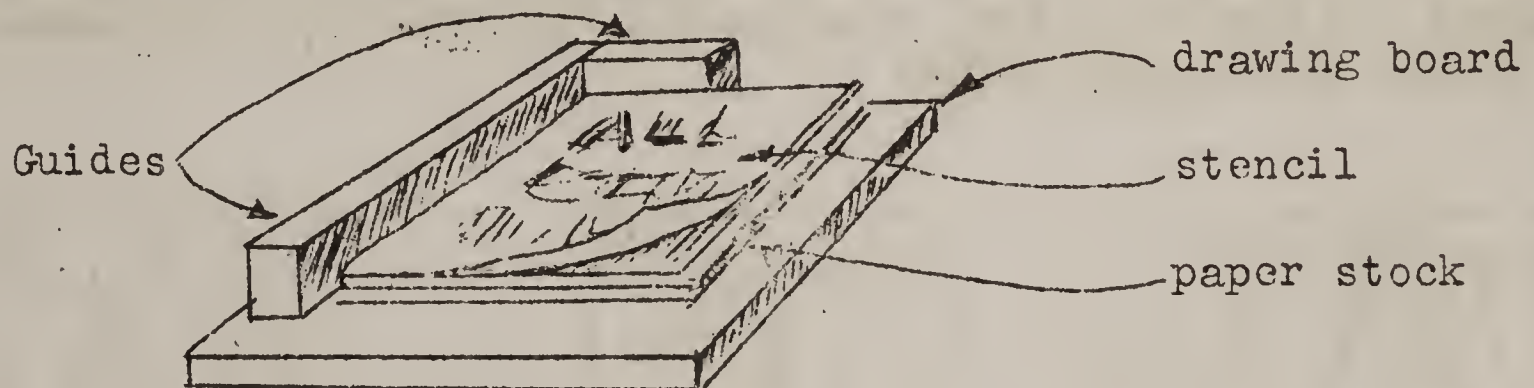
The same system may be applied for designs other than lettering with very satisfactory results.

Color Mixing and Printing

When the stencils are all cut, repair if necessary with little pieces of gummed tape so that there are no weak, overcut or torn pieces. Give stencil a thorough coating of shellac or varnish on both sides and allow to dry. If varnish is used, let dry overnight. This is to prevent the stencil from curling when watercolor is applied, as well as to make it tough and washable.

Mix watercolor until desired shade is obtained for first color. Thin slightly with more water. Take a daub of this color with tip of brush and work well into body of brush on a clean saucer. The brush should seem fairly dry.

Stack the cardboard or paper to be printed on the drawing board and press neatly against the wooden guides to the side. Lay stencil on top and place also against guides.



Hold stencil firmly against stack with fingers and apply paint with light motions, straight or circular, through stencil openings. Pick up stencil. Pull out printed paper and proceed with the paper underneath and so on until your stack or edition is finished.

Mix color for your second stencil and apply with stencil #2.

There are a number of ways to get graduations within the same stencil opening. The easiest way is to work the brush dry and stipple a tone from dark to light.

These are merely a few simple devices for making and reproducing posters. Undoubtedly many artists and craftsmen know of different methods and have techniques all their own. These they should, of course, use and develop and perhaps combine with some of those described here. The suggestions in this pamphlet are in no sense dogmatic, but are merely intended as assistance and stimulation.

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